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Ques: I've been here in New York two years.
Mr. Nyland: And no contact with anyone during that time?
Ques: That's correct.
Mr. Nyland: Why?
Ques. Didn't know where.
Mr. Nyland: Then maybe you ought to put a little ad in the paper every once in a while. You know it created almost a stir - certainly an interesting result in a little ad in the Los Angeles paper. Twnty-one people answered it. They had the first meeting which was 17. Second meeting which they had 22. It's really amazing; from different sections of Los Angeles - it was quite spread out. And all the ad said was: "Anyone interested in the ideas of Gurdjieff contact such and such a telephone number." So that's the way ideas will grow if you keep on pushing it. But the question is always: how much are you willing to do for it because to what extent do you think it's important. And if it's important you'll find ways.

So now maybe some of the people who were here last week for whom the discussion was "too theoretical" - maybe they want to say something to keep it a little bit lower to the ground, much more practical. What is it we can talk about?

QUESTION: Entertainment. Popular entertainment. TV and radio.

MR. NYLAND: You want to talk about that?

QUESTION: I just want your opinion on their effect.

MR. NYLAND: Oh. Don't you think it's good. People have to do somethin g.

QUESTION: It's a diversion.

MR. NYLAND: Yes. It's a good thing; just like sport. Do you ever go to baseball? I think entertainment is of good if it entertains something and when it isn't you don't follow it. Or you get out. There's nothing wrong with it. There may not be very much light with it - but that depends entirely on what kind of aim you have. That utilization of time is probably better than standing on a street corner.

I think each person has an idea of how he wants to utilize his time that he has - all kinds of things that he might be interested in. And some of course are a little superficial and others are not - but what of it. It depends on what your aim is in ordinary life - what you want to accomplish for yourself; that you may be recognized by someone, or make a lot of money or have many friends, or whatever.

QUESTION: It's usually part of a day-to-day conversation people talk about their TV shows that they watch.

MR. NYLAND: Do you object to it? No. It's nice - just like reading a book. But what will we talk about entertainment. It happens to be, doesn't it - people like it and they want to be entertained. You think it's wrong that they want to be entertained and have nothing left in them that they can entertain themselves?

QUESTION: It's the way it is, right or wrong...I wonder if it's for me to say.

MR. NYLAND: No. At the present time we are talking in general. Simply that it happens to exist and that people are interested in entertainment.

If you want to make it personal it becomes an entirely different affair. If you want to say,"That and that I don't like" or "That and that I don't want to spend my time on" - then it becomes your own experience. Then of course in the last instance it's the result of whatever entertainment in general is for or whatever you consider for yourself that you want to spend your time on.

But in a general way I think it has a nice place - same as politics, same as professors, same as a few artists. The world is made up of a lot of things - some nice, some not so nice. I wouldn't worry about it because it only becomes really a worrisome question of how much you spend your own time on that kind of thing and then it becomes your life; then it becomes important. What other people do - what is really the difference? They want to do it so let them do it. I didn't understand your question. Are you interested in entertainment for yourself? Go to it. And if you want to find entertainment in order to utilize the time that you have on your hands, also good. Then you'll become a good man in this world because of it.

QUESTION: Is there any constructive way to look at a program or participate..

MR. NYLAND: For that you have to have an aim for yourself. If you have an aim, then the different things you do or what you think about or even what you want to feel or in what way you want to ~~associate~~ associate with something that will help that aim - it's up to you then to make a decision about how to spend your time and that now includes - you lok at a program to see if here is anything in it for you. I think you have to be quite selfish that eiter you want to gorw in the direction of what your aim is for yourself. And if that you can get by going to a theatre or going to a movie or sitting and listening to a lecture by somebody and it is all the time connected with what you wish for yourself in your life, then I would say it is worthwhile. So it depends enitrely on what your own aim is.

QUESTION: There are certain lessons to be learned...

MR. NYLAND: No doubt of course. Don't be harsh on them. Don't have any grudge. And don't have any axe to grind. For yourself, your work - that's important.

QUESTION: What does that have to do with entertainment.

MR. NYLAND: I don't know because I didn't bring entertainment up.

QUESTION: The other night there was a show on Buddhism on Channel 13 and on Channel 2 there was a motion picture called the"Wild Ones"and I had a choice of those two and I have to confess I neglected my education in favor of the "Wild Ones"and I enjoyed watching it.

MR. NYLAND: Too bad you couldn't listen to it and see it at the same time. That is always the trouble - you choose one thing you cannot go the other way. But you've got to make a choice and you are in the fork in the road. Then you go left and you cannot go right. And whenever you choose anything and you start to think what would ave happened if you had chosen something else I think it's really terrible. I've had it happen many times that I wish when I have elected a certain in direction that perhaps I did the wrong thing and I should have done something else. The only time really that you could solve it if you were above it and you could see both. But don't let's worry too much about the rest of the world. I think that if in this case I had a chance to listen to the Wild West show or Buddha maybe I would turn Buddha on first, then maybe feel discouraged and go back to the Wild West,

And of course you missed the beginning and you have to make it up. I don't know...who knows.

Who came in? Were you the ones who were here last Monday? Unfortunate or fortunate? What was your impression of last Monday.

QUESTION: I'm not sure I understood everything that was said.

MR. NYLAND: No, no. I don't expect you to understand everything! But maybe a little bit. Was it interesting enough? What was interesting, and again, what made you come back now?

QUESION: I guess I'm not satisfied.

MR. NYLAND: You don't like life as it is?

QUESTION: I want to see if there is another way of living.

MR. NYLAND: Yes. So you don't like the present. What are you doing now?

QUESTION: I'm a student at Fordham.

MR. NYLAND: What do you study?

QUESTION: I've sort of jumped in and out of different fields. Right now I'm studying religion.

MR. NYLAND: Oh boy. That's quite a bit, huh? And you don't like it?

QUESTION: I like studying different religions. Right now I've been reading some of the scriptures of Eastern religons.

MR. NYLAND: What are you going to do with it?

QUESTION: WHAT am I going to do with it? I don't know.

MR. NYLAND: Why do you do it, then? And why religion? What is it in youthat has appeal learning more about certain religions?

QUESTION: The wisdom.

MR. NYLAND: Yes, I think they do. Does it mean anything to you, then?

QUESTION: I don't think I can put in practice what some of the Oriental religions want you to do in my situation.

MR. NYLAND: No. In the first place, you are not Oriental. So what applies to them does not necessarily apply to you. I would like to find something that's a little closer to home that you can do. Because if you look at someone else who's doing this and you cannot do it you get dissatisfied.

Why are you dissatisfied with life as you are now living it.

QUESTION: I guess/because evry once in a while I come across someone who seems to be satisfied.

MR. NYLAND: Then you get jealous?

QUESTION: No. I'd like to find out what their experiences are.

MR. NYLAND: Have you ever been satisfied?

QUESTION: When I was small.

MR. NYLAND: When you didn't know enough. Now you know too much.

QUESION: No

MR. NYLAND: No? Oh, you want to have more knowledge?

QUESTION: I want to find some knowledge that will help me live better.

MR. NYLAND: What was your idea for yourself that you'd like to be five years from now or ten years from now. How do you look at yourself? How old are you now?

QUESTION: 20

MR. NYLAND: What will you be at thirty?

QUESTION: It's been at the back of my mind to be a teacher.

MR. NYLAND: Good. Of what, religion?

QUESTION: No. Younger children.

MR. NYLAND: Why do you think you want to choose that? You like younger children? Have you ever had any experience with them or taught...

QUESION: A little.

MR. NYLAND: A little and you liked them? And you see yourself as a teacher?

QUESTION: I see it as one of the possble things I might want to do if I want to specialize in one particular field. I don't consider what I'm doing now specializing.

MR. NYLAND: You think you'll be able to live in this present society as a teacher?

QUESTION: All my experiencees teaching right now are not in formal schools.

MR. NYLAND: Yes. And you go through schooling then in order to become a teacher.

QUESTION: I haven't made my decision whether I'd like to teach in public school system yet, or not.

MR. NYLAND: Well, I wouldn't decide that as yet; it's still far enough away. But what makes you dissatisfied now when you have that knd of aim and are spending your time in order to become a good teacher. What is dissatisfying?

QUESTION: I guess I don't have enough answers to things.

MR. NYLAND: No. The question is I think that I think that is just a statement. It isn't based on any answers.

QUESTION re BOREDOM.
MR. NYLAND:

QUESTION: Yes, boredom. That isup to you No one prevents you from spending your time within a certain framework of having to learn - that you can spend your time the way you want to. I think it would be more boring if you were dependent on on how you spend your time for certain thi in order to be able to earn money to live. But maybe that is not as yet the problem. And then the question is to find enough interesting subjects that you really can devote your time to. And if you are bored, you're not looking. You know, if you really are bored and you don't want it, you'll do something about it.

QUESTION: That's why I chose this major. I seemed to be reading this material on my own. I may find a concentration...

MR. NYLAND: Have you ever read anything of Gurdjieff?

QUESTION: No, I haven't.

MR. NYLAND: So how do you know what you're getting into?

QUESTION: That's why I came here; to find out.

MR. NYLAND: Oh. To find out. It may belong to all the religions you are interested in, but without the satisfaction for what you get in your head as knowledge.

QUESTION: I wasn't speaking out of intellectual...

MR. NYLAND: No, I only say that if you want to get rid of your boredom, you have to find many things that you become ineterested in and this may be one of them. And the difference between this particular one and the other things you might become interested in is this really would require an application in your life. So that you really use it and eat it, instead of letting it stay in your head for enjoyment.

So that is why I say you don't know what you're getting into, because, honestly, if you are interested in these ideas, there is only the first step to have a little interest. But the second is the conversion of that interest into something else. That is the practical application of whatever you think you can do with your life now. And if you do, I assure you you will not be bored so easily.

Now what questions?

QUESTION: Inseveral places in Gurdjieff's writing he speaks of music as crucial touchstone for becoming life.

MR. NYLAND: Does he talk about music so often that it becomes what - a touchstone?

QUESTION: I recall the phrase.

MR. NYLAND: Where is it in ALL AND EVERYTHING. He talks about what...where' music: he talks about the octave; he talks about the scale; he talks about the Law of Heptaparaparshinokh.

QUESTION: Yes, he talks about that, but this is a staement in a different

place as I remember in a passing criticism of Western or popular(what people generally regard as) music.

MR. NYLAND: Do you think he's right?

QUESTION: I've always felt that. But as to develop the feeling into an intellecual structure, there are so many different ways to do so.

MR. NYLAND: But what is music? Is it intellectual?

QUESTION: Music, of course, in the Greek origin of the word, as I understand it, is the totality of of the artistic or spiritual manifestations of humanity.

MR. NYLAND: Do you think the birds' singing is music to you?

QUESTION: Yes.

MR. NYLAND: Is it intellectual?

QUESTION: No, but it could be.

MR. NYLAND: No. You say he calls music a "touchstone." So of course there is something in the statement that attracts you or either you agree or you don't agree. When you agree, it simply means that part of you will take possession of the fact in order to use it for your own benefit. And for that reason, of course, you have to be quite clear of what you want to use out of it or to what extent you can understand it.

Right. That is why I say when you talk about the intellectuality of music, don't you limit it? There is of course a structure in music: combination of tones; and it is made up, if we talk simply about tonality, of a certain way, intellectually speaking, of rates of vibrations; certain combinations of tones with bass, with overtones, whatever it is that one considers as noise which becomes for a person who listens to it at times harmonious, or sometimes cacaphonical, whatever it may be. But, you see, that in itself - if I know how it is constructed need not give me the satisfaction that I would get by simply listening, when there is absolutely no intellectual possibility of even trying to put a scale or to understand what a bird is singing as a scale. It could be done but I think I spoil it a little bit.

Music without any question is something that is emotional most of the time and should remain, at least for the majority of the enjoyment, emotional. As soon as you start to interfere with trying to put it in some kind of a word or formulation or even to analyze it, you are doing damage to something that should never be analyzed.

The difficulty of feeling is always that I would like to explain why I feel; and it's very difficult to keep feeling as such without having any particular desire of interference, even intellectually or even the necessity of an expression in the form of the physical body. And that really the aim of man should be that he could be emotionally involved, and solely emotionally - without any thought or without any necessity of activity. This would be really pure emotion.

QUESTION: Let me try to put it more concretely. In terms, for instance,

of learning to play a musical composition on the piano, something that is as seemingly abstract and unemotional as a composition of Webern.

MR. NYLAND: Why do you get that feeling?

QUESTION: Because I'm playing that.

MR. NYLAND: Oh, so that is a different question. You see you are attracted to that and of course you want a little bit of that intellectualism in it.

QUESTION: It's not only that. I found that in developing it, the feeling thatvI have for the music evolves mood, the work of learning it.

MR. NYLAND: Oh yes - no doubt.

QUESTION: That is why I find it difficutlt to separate emotional and intellectual aspects.

MR. NYLAND: Quite right. Because you happen to be that kind of person who wants both at the same time. And I think it is a little limitng the possibility of - I'm only talking of what is pure feeling and what is pure emotion, as represented by an experience listening to sound- you see...

QUESTION: Listening as opposed to playing now.

MR. NYLAND: Well, it is the reverse, and when oneplays, one produces something - we call it a sort of feeling one has through the medium of one's hands (if it is the piano) or an instrument of some kind (it doesn't matter). And when one listens, one receives first what is the production, and then converts it within oneself into the same kind of state if one can as originally the man who is playing it. So, as I say, it is a reverse process - it's exactly the same as any form of art.

The difference between the artist and the audience is always that they meet at the place where the art is; and that which has made it and that whichbhas been the effect of the art on the person is like one scale to the artist's product.

So, whatever it is that you have for yourself, you have selected that which appeals to you most and it became attractive intellectually as well as emotinhally, and that either through the intellect you risk your emotions or sometimes your emotions will be converted. B t it is a little limited. And it is also limited when you, let's say, stay with Schönberg or any of the newer moderns or whoever it may be - but let's go back a little bit to that which is also music like Vivaldi; or like Bach; or like some people like that; or the in-between, the Romantics like maybe Schumann or Beethoven if you like. You see, there are different kinds of music which of course will appeal to different types of people and when one talks about music in general, you cannot limit it to your own experience until you have established first what is the principle and then you can go down to say this is the way I now look at it. Now, if you want to judge any statement like this of Gurdjieff, if he made it (it's not that clear but for the sake of argument we'll just let it go, because he talks about it) and then criticize certain expressions of music as we know now - jazz or syncopation or whatever it may be; or the flippancy of certain melodies and things that are not at all composed correctly and surely are not in accordance with the ordinary classical rules or whatever may be considered harmonious or

"Wohl-Tempierte Klavier" -

But, he does have a certain objection. He does that from a general standpoint of what is the purpose of having music at all. And when it is, in my opinion, lowered to a very simple, superficial form, it is not music anymore. And that's all he says.

Now it is an entirely different state from which you may be; and you can agree or don't agree. But even if you don't agree, it doesn't matter. That was his statement. If you yourself become interested in what is music for you, and then try to define it - first on a general basis and then say, "That generality has to come down to me as an expression of my own experience" - of course you are limited to what you are, but you have a perfect right to do it; as long as you make allowances for other people having different viewpoints or different ways of perception.

You see what I mean. If from the statement of Gurdjieff, one goes over and says what is music in my life or what could music do for the generality of different people, or what should in music be in order to have an appeal to a great variety or a few who are the elected ones. You know, one has to start defining it much more and more what is really there and that sometimes you come to the conclusion that I don't care how you explain - I just love it - and that's the end.

You see, in general I think about music like in any kind of form of art. Every person is entitled to consider thatwhich he produces an artistic form. And it does not make any difference if anyone else is looking at it or hearing it will take it also the same way. I'm quite ceratin that a person has to learn to stand on his own feet and then gradually by means of whatever his ability is (either dexterity, or insight, or creativity) that they then will produce something for a very definite purpose. And when it is prdouced for a purpose, you have to define it. Either state as self-expression, in which you don't need adulation from anyone else or you do it for the purpose of becoming known, to influence, to have a person admire you and so forth. And maybe, after all, to sell it commission. And whatever the reasons are that one wants to produce art in some form or other that will probably determine the value. And again, the value is determined is that going to be permanent or temporary. Or that it will have at this moment a beneficial or not beneficial effect.

You see, it becomes such a problem of such generalities that again you have to step out of it and say what is the meaning for me at the present and then one selects that and says, "yes, that's the way I play, like it or not - I play. If you want to listen to it, fine. If you don't, it's OK with me. But you see if you are dependant on it because you give a concert and there is no audience, then you go into poverty, with your piano and all. And many artists are in that kind of a boat.

What do you play?

QUESTION: Piano.

MR. NYLAND: That's good. Only Schönberg?

QUESTION: Oh no. A variety.

MR. NYLAND: Are you professional?

QUESTION: NO. Strictly for myself.

MR. NYLAND: You don't care if someone likes it?

QUESTION: No. I care much more If I like it.

MR. NYLAND: Are you satisfied with it?

QUESTION: No.

MR. NYLAND: Good. That is a good thing. I hope you never will be satisfied.

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QUESTION: It seems to me that there are at least two different kinds of prayer. One of them canbe produced by outside influences with a little help from a particular person such as going to a Mass or something of that sort; or seeing something in nature which produces a particular feeling and, at least for me, the emotional feeling.I can feel physically and it sort of carries on perhaps for a few hours or even a whole day.

MR. NYLAND:Are we still talking about prayer?

QUESTION: I'm not sure.

MR. NYLAND: I'm not sure either you see because to pray for three hours is a long time. You mean a state produced by...

QUESTION: By something that might be called religious.

MR. NYLAND: Which at any one time might go over into prayer?

QUESTION: Well, the thing is that I wondered if real prayer isn't something that comes after that in which the emotion is carried over into something that I might do. In other words, if I feel a particular religious state and then I leave the particular circumstances and go to another place...

MR. NYLAND: Why would you want to pray? Or maybe you don't, but why does one pray in general/ What is really the meaning of prayer?

QUESTION:I think that it's going outside of yourself to take some good thatyou might have - some particular good feeling, so to speak.

MR. NYLAND: Don't you think you have to pray to something?

QUESTION:Well, sometimes I have and sometimes it felt as if I wasn't particularly doing anything, but it just happens to me.

MR. NYLAND:But don't you think that prayer, when you use it in a religious sense, that you have to be careful to use it in the right way. A prayer is not just prayer, just saying this or that or so forth. A prayer is very definitely an attitude in which you wish to receive something that at the present time you don't have and you pray for it because you hope it will come from that level towards which you pray - come back to you so then it can become useful.

QUESTION: I had a different idea about this.

MR. NYLAND:Good. Then let's define prayer first - what is it for you?

QUESTION: I'm not speaking of the kind of prayer in which one asks for

something or requests this or that. I'm speaking of just a feeling that one is almost physically lifted away from the circumstances.

MR. NYLAND: Yes. Let's call it a prayerful attitude.

QUESTION: Yes.

MR. NYLAND: A prayerful state - as if one is in prayer, because prayer has to be much more definite.

QUESTION: I don't understand.

MR. NYLAND: "Prayer has to be more definite" is simply a description of a state. You can all it a high emotional state or an experience in which you are let's call it "a little bit lifted away from the earth" or "as if you are walking on air" or certain experiences of an emotional kind and a little bit religiously tinted. But you see it is not a prayer. It is only a description of a certain mood - of an experience of yourself which is of a very fine, lovely and beautiful quality.

But prayer is a different thing. A prayer is an expression of that kind of a state in order to bring about the content with something that you don't have in ordinary life; otherwise you don't pray. Even if in ordinary life you ask someone: "I pray thee - will you please give me such and such" - there is a difference between the level of what you are and what the other person is and to whom you then pray. So don't use the word prayer unless you have that meaning. If you want to use the word emotional state of a higher religious character, it's quite right; of course a person can have that. And if that is what you mean -fine. Let's talk about that.

QUESTION: I want to know if there isn't some practical way this high emotional state can be carried over into my own life.

MR. NYLAND: Why do we call it a high emotional state? Because it is something quite rare and why do you want to drag it down to the level of ordinary existence?

QUESTION: I don't want to drag it down.

MR. NYLAND: Yes you would. When you want to apply it in ordinary life. You see, by its nature it does not belong in ordinary life and it's not an average man who would have that kind of feeling. If you wish that which is the result of your experience of being in a higher emotional state- then that can give you something that becomes for you a possession or a permanency or something that you remember quite vividly, it may then determine your activity or the kind of thinking or feeling you would have in ordinary life. That is quite possible.

But, you see, you don't allow that kind of thing which is holy to you at such a time (that it is of that kind of emotional quality) to be taken down to a certain lower level and then, you might almost say, to be exposed to the rest of the average people, because it is too sacred for you.

QUESTION: But I feel that in a way there is something that I should do with this.

MR. NYLAND: I think it is right. What you should do is first to become changed on account of having had this kind of emotional experience. That

I think can create in a person very definite levels of being at that time which when he recalls it in ordinary life can give him an inspriation to become much more than what he is in ordinary life. I'm now talking about different levels of being in which the emotional state is represented by myself as I am on a pretty high level, and very often we find that if I am at that level a little bit away from earth, not as much bound by earth and that at times I even forget that I usually live on earth. It is a certain state in which I experience something out of the world, hoping that then that might continue when I return back to the world and when I become exposed to all kinds of other influences. What should take place at such a time is a deposit; you might call it something that takes place in me that becomes a possession which for me goes with me when I go back into ordianry life and I try to remember that that also exists, although it is now covered up and I keep it as atreasure that is not to be seen and not to be shown to anyone else. But my activity may come from that point instead of from the periphery. You understand what I mean.

QUESTION: It can be something sort of like pulling yourself up by a memory.

MR. NYLAND: No. The question is always whenever I have a thought about an ideal state that I would like to reach. It can get me completely exact that I would like to have this and thatand I describe it and I see if at that time when I want to describe it I can do as if I'm already living in it.

I get excited. I have an aspiration of that which I would like to do in the rest of the world. Or I8m, as I said before, lifted up a little bit away from the world so I'm not bothered too much, so that I have the free time and the free thought and the free ability, to really think it out and to experience it emotionally. Out of this aspiration, which may be projected in the future that I may want to do something and that I now hope that I will have the energy to overcome difficulties that will be in my way. I have to return to another state of myself and I call it "inspiration." That is the reality of myself now having in a condensed form what was the aspiration originally experienced. And that this inspiration becomes part of me from which standpoint I now start to work towards my aim that I feel in my aspirational experience. You understand what I mean.

QUESTION: So, in other words, something that made a particular state that happened to you that you take into yourself.

MR. NYLAND: It has to be taken into yourself almost reduced in a concentrated form from which you can start and in which the principle of that which was the quality of the aspiration is still apparent.

You know, a person who remembers an experience and that experience will never leave him will be a different kind of person from anyone who has an experience where it is gone within five minutes. The deeper it strikes one, the more you will be affected, the more possibility there is for what I call a deposit of something that is there, ready in the bank to be charged against and which can give you credit against which you can even write checks of a spiritual value, in the form of your activity.

QUESTION: In other words, it's a deposit of almost energy.

MR. NYLAND: Of course it is energy, but it has to be energy of a certain kind. When it is aspirational energy, it is of a very definite quality.

It is not ordinary energy.

Energy levels differ. The idea of energy is a "mass" times a "velocity" which will give you a dynamic quality. Whenever there is any dynamics involved, it can be represented by a vibration rate and it depends now on how intense the amplitude of the vibration is - how deep it will reach you. And if it is tremendously high or low and still in balance, it will give you a volume of a certain impetus or a force which is much greater than just something that is a little bit of a sine curve.

QUESTION: In other words, it's so fast that it gets stuck.

MR. NYLAND: No. It is really the difference between calm water of an ocean and "Beulah."

QUESTION: I don't know what that is.

MR. NYLAND: Oh yes you know - you read the newspapers, don't you?

QUESTION: Oh "Beuààh" - oh yes.

MR. NYLAND: There's quite a difference in that, of how life is expressed; and for some, certainly, a little typhoon is a little bit too much.

QUESTION: Will I be correct to assume that when you say "ordinary life" you mean everyday living?

MR. NYLAND: Yes. I call it ordinary.

QUESTION: Why shouldn't one use the benefit of being in a high emotional state to better himself here, right now?

MR. NYLAND
QUESTION: I think you can and I think most people do.

QUESTION: If I understood you, you said it shouldn't be that way.

MR. NYLAND: Oh no. Did you understand that?

QUESTION: (other person) No, I think it was the opposite.

MR. NYLAND: YES, I think it should. I think it is necessary to change the aspiration to inspiration. When inspiration is there, one becomes quite different than ordinary life; and it is instigated by something I've experienced that I remember.

Oh no...Certainly a person ought to be as ideal as he possibly can get. I do not know how far he can get, but the purpose of living, of course, is to make the best use of whatever your energies may be at the present time that you have. You see, it's quite a different thing to be able to live as an ideal [redacted] man on earth and to be able to live as something for which man may also be made or created to have aspiration toward something that is at the present time not in existence, but that would give him spiritual qualities to be able to continue to live. The accent is quite different, you see, in either case.

QUESTION: It seems to me more often than not aspiration comes involuntarily rather than voluntarily.

I think it is true, because one is affected by the outside world and that will give you the aspiration.

QUESTION: This being the case, I don't know when I may trust a sensation which appears to be valid.

MR. NYLAND: You cannot know until you start to experience it yourself and very often you know you can trust it if it doesn't lead you astray or it doesn't make you run against the wall with your head. You have to experience to find out what is the value for you.

QUESTION: Yes, I have a very good friend who I would say has had such experiences but is right now in amental hospital and I would think his experiences valid.

MR. NYLAND: Oh, I would think so. But he was at the same time unbalanced, so he could not take his own experiences in the proper way and he could not digest them. But you see that is again his case. You can take whatever he may have said and thenapply it in your own life and maybe you run a danger.

QUESTION: It seems what I would like to do is learn how to consciously work towards having such...

MR. NYLAND: That is right. I think one wishes for more insight. One also wishes for a more inspirational quality, which will not lead you astray and which will constantly be adjusted to that which is your aim. I think that is quite true. And a person should have that kind of stability that he, regardless of whatever he is living under and whatever his experiences may be in ordianry life, he still has an ai. for himself of further growth. And the only way to find it out is by trying to apply that whivh you know in your daily life as it is; and to see daily life as you have to experience it will be able to take it away from you or not.

QUESTION: Daily life will have to deny it a good deal.

MR. NYLAND: I do not know if it has to deny it. It cannot be strong. You see, it is not a question of elimination of ordinary life because I think that's foolish. The question is: do I with having what I now have enough ability to straddle that particular issue until that where I want to go is sufficiently strong to live there and at the same time consider ordinary life with my tongue in my cheek.

You see, it is a shifting of emphasis. If my emphasis now - my point of gravity - is in ordinary life very little on the possibilities of belonging to my aspirational or inspirational or spiritual development, of course I will live there 90% or 99%. But if gradually that which I wish to develop is of more value to me, I will move over into that house and leave that which is necessary for ordinary life to its minimum; and not cater to it too much when it is not necessary.

QUESTION: If this is recognized, then the question is how to do so.

MR. NYLAND: Yes, of course! But that is the key!

And it's always the key. It always has been like that. People have always tried to find the secret of life. Always...because in a general way some people are sufficiently vocal about it to be able to say it. Because the majority of mankind is not interested.

You know there are not so many people interested in a possible hereafter, and only from statements of being afraid that if they would be there that they would go to hell i.e. if they don't live right now, for that reason they have to do that and then they go to heaven. Or whatever it may be that they expect and hope for.

But I don't think that there are, comparatively speaking, many people that are interested in a spirtual development. I think that the greatest majority of mankind as a whole is quite satisfied within certain reasons of what they are; and it is far better to leave them alone. Don't disturb them.

But if there is something in them...you know in the herd of sheep there are not many black sheep. There are a few; but the herd is made up of white, nice, complacent, lovely little sheep. And I think humanity is like that. And for them to have a desire, or even to be jealous of someone who has it, that all depends on how much one has oneself and you can always paint yourself black. I mean it's up to a person to select, if he has any idea of the direction he wishes to go.

QUESTION: We come to what I first saw when I started reading Gurdjieff, that is, the formulation of the question with no further toward the answer to the question.

MR. NYLAND: I think it is quite easy to make a statement for oneself: I am in a dilemma and I would like to get out of it. I think it is very simple. That which I experience now is not satisfying to me, or sometimes, like he said, he was bored. What will I do to get out of my boredom or to find something in which I can put my teeth amd I will really enjoy, or which will be useful to me, or which will be not only useful but which will enable me to find my proper place in life. The aim for a person is to have peace within himself or equilibrium in his outer activities. And he will find it when he knows that he is free and on his own and not bound to anything. So that that would imply that his freedom should be from any kind of bondage and particularly the bondage of earth or the bondage of family or the bondage of friends or the bondage of anything that I now am interested in which I have to do because of certain reasons; that I should have towards it an attitude that I could leave it alone or do it. In that way, I would have a real 50/50 choice and then I can choose whichever way I wish to go. I can choose ordianry life; I can choose also a conscious state.

But the solution is that if I could have both in life, it would be much more preferable. Then, I don't have to make the choice. At the same time, I have the responsibility to do two things at the same time. So if the solution is, you might say, sufficiently simple for me to understand, based on the realization of what I am and then putting it in such a way that I know this is the road I ought to follow, that is as far as simplicity goes. And it can be quite clear and logically built up and reasonably accepted. But then the question is: now I have to apply and then, of course, there I fail because I know how difficult it is. And, after all, what one talks about is the condition of an unnatural state to be created in a natural one. So, to wish to become conscious in a so-called unconscious state(which we call "waking-sleeping" is to put an enemy or something that is completely like an intruder into a camp of friends. They might fight among themselves but as soon as someone comes in from the outside all of them get together to throw him out. It's not easy even to establish a form of consciousness and

to ~~xxxxxxxxx xxx~~ hope that it will continue to exist. So you see, I make a distinction between the simplicity of the problem and the application of it. But do you know enough about Gurdjieff or the ideas to know what you should do?

It's a question of applying it, what is this application and what is this idea that I wish to apply in ordinary life, because that is where it will have to be the solution. I cannot have ~~its~~ solution by being away from ordinary life and then to hope to keep it when I return. If I go to church, I can be very holy and sacred and lovely and beautiful, but as soon as I come out and it rains I say: "Goddamn it, why is it raining now!" And before that I have thanked God for my existence. And of course people are idiots and we know it. Because some day they'll say this way and the next moment something else - and there is absolutely nothing really that you can count on or that is really permanent for anyone because I vary with whatever my mood may be and surely if I meet so-and-so who bottles me up I feel fine and the next moment someone steps on my toe and I'm ready to kill him. And I of course react all the time about such things and I cannot help it because that's the way not only was I broguth up - I think it's the condition of Earth. It happens to be that way on Earth and we have to live with it. We live in a world of positive and negative - but we call that way negative in accordance with ordinary morality wherever that line is. You knwo, above or below - I do not know exactly where the zero belongs but at least thta determines if I'm Farenheit or if I'm Celsius. You know what I mean by that? It varies entirely and somethimes civilization says here is the level - above thisis positive, below is negative. I go to another kind of civilization and here is the level. So it varies entirely.

But for myself, I adotpt for myself what I think is the most reasonable thing for me to follow. And that becomes of ourse life's philosophy, trying to apply it until I get stuck and I will get stuck without doubt. With all the different religions that he is interested in he will get stuck. There's always a point at which he will not undersand the religion or it will demand from him too much that he cannot give. If he studies Buddhism, he cannot live according to the precepts of Buddha. It's utterly impossible. If you are a Christian, you cannot even live in accordance with the Commandments. It's impossible. There is noone who can and it's idiotic to think we can or most idiotic to pretend that we do. No, no; we have to be very much with the feet on the ground as to what we are and from that standpoint to see what is possible for us with being an ordinary human being to find out what we can do as far as objectivity is concerned to introduce it into a subjective world. That is the problem.

QUESTION: It's very much the problem. I stil...

MR. NYLAND: You still don't know.

QUESTION: No, I don't.

MR. NYLAND: We call it to "wake up." We call it "to be present to oneself." We simply call it that I get in this attempt (to "work on myself" as Gurdjieff calls it) that I have a picture or a certain statement of fact about my exiestence. That is all that is involved, logically explained. The fact of that which I am existing, and that registered. So it is a mental quality registered in a certain section of my brain. It is free from any kind of partiality, i.e. I have no

feeling, no liking or disliking it and it is free from any form of association or description. It is the acceptance of that which I am at any one time, registered at the time when I register it, indicatin the time of that which exists at that time. So it introduces the element of the moment. For that it is necessary to have a momentary- you might call it - a "flash" of an existence of myself simply because I want to become non-subjective. For that reason it has to be non-dimensional.

QUESTION: That what I am is constantly changing.

MR. NYLAND: Of course it is constant...but each moment is the same. Of course, it is true. It changes - I change every time. But I can at any one time have a cut, as it were, cutting that which is time, which I now at this moment experience and then draw a line on that and say, this at this moment I can register that what I am now. The next moment I'm different but, again, the moment is the moment, at which time that attempt can be made.

QUESTION: IN "IN SEARCH OF THE MIRACULOUS" Ouspensky quotes Gurdjieff as talking about individual people having many selves. Now, if a person has these many selves, each one of these selves can have the type of consciousness or "flash" that you're supposed to - but it doesn't do any good...

MR. NYLAND: It's a different facet of the same personality. When Ouspensky talks about the different "I"'s it is simply the different forms of behavior of a person in different conditions. See, what we're talking about as the little "I" is something completely independent of all the other so-called "I"s. It is the beginning of something that works, or starts to work, as an objective faculty. In order to develop something in someone that is only registering the fact of my existence, as I said before, without description, without wishing to change it - just accepting it for whatever it is. And that has nothing to do with my ordianry unconscious behavior in different ways as different "I" s, different facets of personality adapted to different conditions that I experience. It remains the unconscious state of my body, my personality, the organs of thinking and feeling, that remain. It is not doing anything to it. But besidesthis something is created that becomes parallel, if possible, and in any way, it is separated from that what is my ordinary "it" body; and that is a faculty which I endow now with the possibility of becoming objective regarding me. This difference is that there is then that real "I2 as small as it may be and what we simply say "it" - "it" still has all the little "I"s in it and will always remain that way. But the real "I", that which is objective, is entirely different kind of quality compared to any one of the little "I"s belonging to my personality.

QUESTION: It doesn't function, then, as master of the house?

MR. NYLAND: Oh no. It is there as a little baby. It doesn't exist, to speak of. It only exists when I wish to create it. When I make that effort.

QUESTION: I'm asking assuming that one has chosen to create it and one has been creating for a long time.

MR. NYLAND: Now. Go ahead and create it.

QUESTION:
Does it act then as master?

MR. NYLAND: Yes, of course it remains in existence if there is enough food given to it so that it can grow. How does it grow? By the consta effort to wish to be awake. By the constant effort of actually having that experience of the little "I" existing as an objective faculty growing out gradually into something full-grown as an entity. And only then that "I" could become the master of the totality of myself. But it takes a long time. Don't let's worry too much about it. The question is: do experience or can you experience at this time moments of being aware?

The mental quality that I talk about is not a thought-process at all. Awareness is a mental function, but it has nothing to dow ith thought.

QUESTION: Inwhat part of myself do these moments register?

MR. NYLAND: Now wait a minute. You mean now the mental quality, where it is?

QUESTION: Yes.

MR. NYLAND: In a certain section of your brain.

QUESTION: But if I'm trying to initiate this, how do I know that that section which I think is registering...

MR. NYLAND: You don't have to know it. You will know by experince thst you are a little bit more awake. You don't have to settle on where it is going to take place. You experience that it exists as an experience for yourself without knowing that it may take place in your head.

Sometimes it is not only mental - sometimes it is a fact of intuition. How do you know thta an intuition exists orhas existed? By the fact that you have a knowledge. During the process of that, it is like a feeling which you cannot trace so easily. A mental process perhaps you could trace. It's a question of awareness - simply means that at a certain moment I realize I exist. And it is at that moment that there is nothing else that I think or feel - only I do remember that particular moment of existence. Then it is a fact.

QUESTION: In other words, then I shouldn't try to concentrate?..

MR. NYLAND: Oh no, not at all. Be much more open but to say, "I would like to be awake." And, for instance, if you walk up and down a room, that there is a possibility t at something in you becomes aware of you.

QUESTION: Does it become aware of all of me or one part of me?

MR. NYLAND: It all depends on how strong it is and it all depends on what it might, you might say, concentrate on. Sometimes you say a part of you is a little easier to become aware of and sometimes it's a totality of yourself.

QUESTION: How can you open yourself up to...

MR. NYLAND: You try. There is no rule to describe.

Nevertheless, it is a possibility, and I'm quite certain you have experienced it. I'm quite sure there have been moments of thst kind of awareness accidentally. When one says: "Moments I do not forget," moments when, perhaps, you may have been faced with danger, as if something then at that time makes you realize you exist and maybe, right fater, you say: "Thank God - I'm still alive."

In a moment of that kind of experience, practically everything in your personality stops and one thing is registered - the fact that you are there. Now, how that comes, it is because of an accident - we don't know what the law is.

And the whole idea of Work is that you try to create certain conditions in which you would have the same result. but this time, under the guidance of knowing what you are doing. So, it is the practical application of an idea into amoment of my life so that in that moment I have the experience registering my existence and accepting that what I am, whatever I am. And to limit it to the physical forms of behavior of myself without bothering at the present time about my thoguths and my feelings. And it is quite obvious because it is very difficult if I want to be impartial; it's very difficult if I want to experience si ultaneity - simultaneous with that when it exists is extremely difficult to do it regarding something that is constantly thinking.

QUESTION: How can you re-create a situation through experiences if you don't think about it?

MR. NYLAND: At this moment, the thoguht goes over into the wish to have an experience of awareness. You try it - you stop for a moment - it is something that takes place in you without being able to explain it. It's exactly like sometimes in an optical illusion you look at three lines coming together in a corner of a room and sometimesit recedes and sometimes it comes toward you. You know- we've had that experience. What is it that takesplace in you? Nothing changes as far as the three lines are concerned; but your optical vision is different and it is that kind of a - all of a sudden - from one it comes to another. It is taking place in you; in your consciousness. It's exactly the same difference between what we simply say "an unconscious state" and a "moment of consciousness"; Or an ordinary thinking process going over into an awareness. The thinking process has to be one of alertness, of really being, you might say "all there," "All alive." And at that moment, it goes over into an awareness in which there is no thought and nevertheless a mental something that gives me knowledge. And gain, one cannot define this unless one triesit with the experience. You will recognize what someone else may be saying. But as long as it remains theoretical and it is never applied in your life, you will never have any understanding.

Walk up and down. Move your hand. Close your eyes. Keep on moving your hand. What is aware of your hand moving. Not your eyes; something in you. Twist your body in an uncomfortable and strange kind of position. Don't open your eyes; keep on having them closed. And you know there is something like your body existing. How is it registered?

It's quite different from ordinary sense organs snd I simply say: it is a fact which reaches me as knowledge that I exist, that this body exists. And we simplify it b saying there is a little "I" which is observing. It's all right. For the sake of argument we can say it's

outside or it isaas if it exists outside. You know it is within you, but it is a realization of something of yourself being. Movements; tone of voice; gestures; postures; facial expressions. These are the five manifestations physically in nature which you can observe or which can be observed; which can become objects of observation.

If you take one for one day - your movements only. The next day take facial expressions. It's always there; it always expresses something. You try to become, I would use the word, neutral to it. You can see it as a result of what you think or feel but it doesn't matter. It is there - you become aware of the existence of an expressinn on your face. And you try now to remain aware, even if you change such an expression. Without defining it - but simply, change the different muscles in your face and see if it's possble to remainaware of that kind of movement. A gesture that you make - not in connection with what you want to say cause then it is automatic; but something that is contrary even to what you may want to do. So if you want to say "Ah; I'll explain itto you;" you, instead of that, say "I'll explain it to you" (very softly). You see, I change something in me and because of that little change there is a possibility of being reminded that something else is involved. I'm not that automatic, then. I change automatism. It is a little bit less mechanical. But I catch myself constantly in doing the same kind of thing - quite unconsciously, quite because it it happens to be the expression of my personality.

Same way with the voice. The voice can be up, low, high - whatever I wish But my usual way, unconsciously - the way I answer a telephone:"Hello" - Whatever it is as the regular way of how I am. The possibilities of utilization of that which is now behavioral form of myxxif my expression and to donthis at a certain command "I want to change it"- for the prupose of becoming aware of it belonging to my existence without description, without criticizing. All right. You try it - you find out. And whn you find out you will have questions about it and you will say why in Heaven's name can't I be conscious all the time?? You can be for a moment and then it finishes. And why? It's an interesting qudstion, why can't a person wake up. Cause he's asleep. He wants to stay asleep. He loves his sleep. That's why.

So...was this too theoretical now. No? It was practical, wasn't it? You even can use it. That's the truble. You're under that obligation now, aren't you And I don't xxx know how to call you to account, you see. If you come next week and you say "Yes, I've tried" - I have no way of knowing and of course I believe you. I always give you the benefit of the doubt. Cause the one thing I'm interested in is that if you actually try to work, that you xxx know what to do and that you do it correctly. And this is one thing - there has to be integrity. If you don't know enough about Gurdjieff and then have an opinion, you're a fool. If you know what is meant by work and you cannot do it, you can make a statement that it is difficult. If you know how to do it and you honestly try and you have an experience and you have something to go by - that you can remember. And then it might encourage you to want to do more of it in order to reach a state which is more desirable for yourself or the right experiences which you hadn't had before and then maybe you can think that you're or the road of becoming a conscious man and it'll be along, long time before you ever dare to say, provided that you remain honest, that you are at least a little bit conscious because you know the road is tremendously difficult and it is a long one.

It is interesting because during such a time there is a possiblity of changing a little bit here and there and acquiring a little bit more insight about yourself. And when that is there it gives you a taste of

something that really you never knew and it is as if a new world is opening up. You become intrigued because maybe, somehow or other, in some way, maybe, you will find a solution to certain problems which at the present time you are stuck in and they stop you.

But you see it is all your own. It is not for me to check up on you. It is only to tell you that if you wish to work, try to do it this way, because that, in my convictions, is what Gurdjieff meant and in whatever way I might differ a little bit from some other person's interpretation it's up to you to find out what is the real truth. That is your life - not mine. If you want to use it - go ahead. It will be for your benefit if you try it. And if you don't want to do it, it doesn't make any difference. You will die anyhow.

Good-bye.